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Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Tuesday, July 18 at 7:00 pm

TREMONT TEMPLE, BOSTON

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J.S. BACH

Concerto in C Major for Two Harpsichords and
Strings, BWV 1061

(Allegro)

Adagio ovvero Largo

Fuga (Allegro)

Suite No. 2 in B Minor for Flute and Strings,
BWV 1067

Overture

Rondeau

Sarabande

Bourrée I, alternativement

Bourrée II

Polonaise – Double

Menuet

Badinerie

INTERMISSION

Concerto in C Minor for Two Harpsichords and
Strings, BWV 1062

(Allegro)

Andante

Allegro assai

Brandenburg Concerto No. 5 in D Major, BWV 1050

Allegro

Affettuoso

Allegro

J.S. BACH ENSEMBLE

.....

VIOLIN I

Jane Starkman

VIOLIN II

Judith Eissenberg

VIOLA

Barbara Wright

CELLO

Karen Kaderavek

BASS

Sue Yelanjian

FLUTE

Ardal Powell

HARPSICHORD

James David Christie
John Finney

A very large part—we will probably never know how large—of Johann Sebastian Bach's music is lost. We must assume that the surviving chamber and orchestral works—the six Brandenburg concertos, the four orchestral suites, and upwards of twenty solo concertos—represent only the tip of the iceberg. Bach composed many of these during the six years (1717-23) he spent in the service of Prince Leopold of Anhalt-Cöthen. As a Lutheran in a Calvinist court, Bach found himself for once with no official church duties; he devoted himself almost entirely to the production of secular music for his music-loving patron.

The six Brandenburg concertos (so called because they survive in an elegant manuscript sent to the Margrave of Brandenburg, who probably never heard them!) are ensemble concertos—what a modern composer might call a “concerto for orchestra.” The Fifth Brandenburg Concerto is especially interesting, in that we can almost perceive the birth of a new genre, the keyboard concerto, right in the middle of the first movement, when the harpsichordist gradually usurps the listener's attention and suddenly erupts in a brilliant solo cadenza. The harpsichord was still so much an accom-

panying instrument, part of the background, that it evidently never occurred to Bach to write a keyboard concerto.

Not until the 1730s did Bach compose harpsichord concertos, and even then most of them were transcriptions for keyboard of other works. The C-minor concerto for two harpsichords (BWV 1062), is an arrangement of an older two-violin concerto in D minor. The C-major concerto (BWV 1061), on the other hand, may be an original concerto, though it is equally conceivable that Bach first composed a chamber work for two harpsichords alone, then added the slight orchestral parts that made it a concerto.

The Suite No. 2 in B minor, BWV 1067 is the latest of the four orchestral suites, dating from the late 1730s. Bach called these works *Ouvertures* after their first and largest component, the grand French-style overture, and indeed they are published as *Ouvertures*. The remaining movements offer stylized dances in varying moods and tempos. The B-minor suite is unusual in its solo flute part, which makes a virtual concerto of the piece.

—Steven Ledbetter



Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Tuesday, July 25 at 7:00 pm

TREMONT TEMPLE, BOSTON

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TORELLI

Sonata in D Major for Trumpet and Strings

(Andante)

(Allegro)

Grave

(Allegro)

VIVALDI

Concerto in A Minor, Op. 3, No. 8
from *L'estro armonico*

(Allegro)

Adagio

Allegro

VIVALDI

Motet: *In Furore*

INTERMISSION

ALBINONI

Concerto in D Minor for Oboe and Strings

Allegro e non Presto

Adagio

Allegro

VIVALDI

Concerto in D Minor, Op. 3, No. 11
from *L'estro armonico*

Allegro

Largo e spiccato

Allegro

A. SCARLATTI

Cantata: *Su le sponde del Tebro*

ITALIAN BAROQUE ENSEMBLE

.....

VIOLIN I

Kinloch Earle
Karen Clarke

VIOLIN II

Jane Starkman
David Douglass

VIOLA

Barbara Wright

CELLO

Karen Kaderavek

BASS

Michael Willens

OBOE

Stephen Hammer

TRUMPET

Fred Holmgren

HARPSICHORD

James David Christie

SOPRANO

Sharon Baker

The "concerto principle" is the basis of all Italian Baroque music. For a century and a half, Italian composers developed ways to treat the opposition of musical forces—sometimes balanced in size, sometimes uneven—with energy and dramatic force. The culmination of this principle was the form that we know as the concerto, one of the most durable of musical ideas, in which a soloist contends with a larger musical force and prevails by reason of greater speed, flexibility, and stamina. The athletic aspect of the form is clear, but composers turned it to good musical account in purely instrumental works as well as in cantatas and operas, where the aria became a kind of vocal concerto.

Giuseppe Torelli (1658-1709) worked mostly in Bologna, where the church of San Petronio had the services of an excellent trumpeter, Giovanni Brandi. Torelli composed many works for trumpet and strings (he used different terms—sonata, sinfonia, and concerto—for what was essentially the same kind of piece). The striking presence of the trumpet highlights the contrast of timbres.

Antonio Vivaldi (1678-1741) published his Opus 3, containing twelve concertos for one, two, or four violins, with the accompaniment of string orchestra and continuo, in Amsterdam in 1711. This volume, *L'estro Armonico*, was per-

haps the most influential musical publication of the early 18th century. From the tip of the Italian boot up to England and Scandinavia, composers attempted to imitate the directness of Vivaldi's pregnant themes and the energy of his rhythms, not to mention his highly refined ear for orchestral color. These qualities are present equally in his voluminous sacred music, where the energy and dramatic sense carries the emotion of the words instantly.

Tomaso Albinoni (1671-1751) enjoyed independent means, which allowed him to write the music that pleased him, rather than whatever might be desired by a patron. He wrote at least 50 operas, though most of them are lost. But his instrumental music is voluminous, too, and highly regarded. The vocal quality of his music is evident in the oboe concerto, which requires of the soloist a warm cantabile.

Alessandro Scarlatti (1660-1725) was one of the supreme creators of the Baroque era. His most important works were operas, unfortunately little known today. And he wrote more than 600 solo cantatas, which crown the history of the genre, diverse and brilliant as they are. *Su le sponde del Tebro*, with its competing trumpet and soprano, is far and away the most famous.

— Steven Ledbetter

In Furore

Aria

In the furor of most righteous wrath,
you exercise your divine power.

Recitative

Most holy father of the wretched,
have mercy upon me,
a languishing sinner grieving here.

Aria

Then my weeping shall be turned
to joy and warm my heart.

Aria

Alleluia.

Su le sponde del Tebro

Sinfonia

Recitative

On the banks of the Tiber, where the Latin
Goddesses plaited bow-strings of hair, faithful
Aminta, from his infinite anguish cried to
Heaven and Earth of the scornful Chloris,
"I am betrayed!"

Sinfonia

Aria

Be content, O faithful thoughts, to remain the
guardians of my heart, assaulted by sorrow and
anxiety, those mighty warriors whose leader
is pain.

Recitative

Sad, exhausted, and sighing with grief that
oppressed him, thus spake he to his eyes:

Largo

Unhappy eyes, since we alone remain, open
thy gates to my tears and suffer my heart to
pour out its sorrow through thy lids.

Aria

At least say, cruel stars, when did my heart
offend thee, that you thus fill it with grief?
Martyred for love, it is constrained to hope in
the tears of faith.

Ritornello

Recitative

To the air, to the sky, to the winds the gentle
shepherd spake, and yet again the cruel air he
trustingly implored; but at last, perceiving that
no tears, no prayers could soften a heart of
stone, the disillusioned lover spake firmly and
resolutely to his heart:

Aria

Cease to weep, poor afflicted heart, since,
despised by fate, nothing remains to thee but
to lament the cruelty of a faithless one.

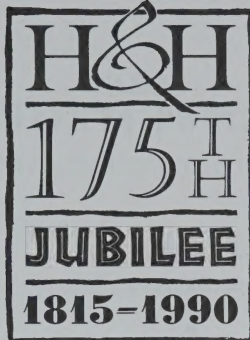
Not long past the birth of our nation, a group of dedicated music-makers conceived and brought forth the Handel & Haydn Society in order to improve the performance of sacred music in a Boston that then generated very little musical performance of any kind. From its conception, H&H has both served and reflected the city and the nation. In the early years of the 19th century as America looked to Europe for economic and cultural sustenance so too did founders choose Haydn and Handel as the guiding forces for their fledgling musical society. H&H introduced several choral masterworks to Boston and the new nation in those years, including Handel's "Israel in Egypt" and "Messiah" and Haydn's "Creation." It took only one performance of "Messiah" in its entirety to render it an immediate favorite; H&H has performed it annually in Boston since 1854.

Many of H&H first met while playing in a musical festival to celebrate the end of the War of 1812. H&H's 50th anniversary in 1865 found the Society commemorating the date by hosting a five-day ten-concert festival in celebration of the Civil War's end. During the final decades of the 19th century the Handel & Haydn Society musically mirrored the unfettered growth of America's Industrial Revolution and the osten-

tation of its "Gilded Age" society with mammoth choruses of as many as 600 amateur voices.

By the mid 20th century the Handel & Haydn Society began in its maturity to move toward vocal and instrumental authenticity. Dedicated both to musical professionalism and musical citizenship, H&H again hosted an anniversary musical festival in 1965, this one bringing 15 choruses from 11 countries to Boston. In 1969 Artistic Director Thomas Dunn trimmed the chorus to an accurately Handelian size of 30 professional singers. In 1986 Artistic Director Christopher Hogwood added instrumental authenticity and a new dynamism to the high choral standards set by Dunn. Since Hogwood's arrival the Handel & Haydn Society has extended its Symphony Hall concert season, added the Chamber Series in Boston area churches as well as the summer series for musically parched Bostonians, and begun fulfilling a three record contract with London Records. Further proof of the Society's traditional reluctance to remain merely a musical island are H&H's educational outreach programs in culturally underserved public schools and the recent triumphant sold-out tour to New York and Chicago.

With such a glittering past and an equally bright future the Handel & Haydn Society enters its 175th year, aging with energy and grace, and as ever, making a joyful noise in the process.



Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Tuesday, August 1 at 7:00 pm

TREMONT TEMPLE, BOSTON

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MOZART

Church Sonatas for two violins, violoncello and organ

E Flat Major, K. 67

B Flat Major, K. 68

Quartet in G Major, K. 285a

for flute, violin, viola, and violoncello

Andante

Tempo di Menuetto

Quartet in G Minor, K. 478

for piano, violin, viola, and violoncello

Allegro

Andante

Rondeau

INTERMISSION

Church Sonata for two violins, violoncello and organ

C Major, K. 330

Quartet in D Major, K. 285

for flute, violin, viola and violoncello

Allegro

Adagio

Rondeau

Eine kleine Nachtmusik, K. 525

Allegro

Romance: Andante

Menuetto: Allegretto

Rondo: Allegro

MOZART ENSEMBLE

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VIOLIN I

Kinloch Earle

VIOLIN II

Jane Starkman

VIOLA

Barbara Wright

CELLO

Karen Kaderavek

BASS

Thomas Coleman

FORTEPIANO

John Finney

ORGAN

James David Christie

FLUTE

Ardal Powell

One of Mozart's most famous compositions, the evocatively titled "A Little Night Music" (K. 525), is also one of his most mysterious. *Nachtmusik* ("Night Music") was simply a German equivalent of the Italian *serenata*, or "evening piece." This one is "little" in having only four movements and being composed only for strings. Mozart completed it on August 10, 1787, but noted then that it had *five* movements, not the present four, with a Minuet and Trio (now missing) after the opening Allegro. He interrupted work on *Don Giovanni* to write *Eine kleine Nachtmusik*. We don't know for whom or for what occasion, but it remains among the most elegant and perfect compositions of a composer who approached perfection closer, perhaps, than any other.

While in Mannheim in 1777-78, Mozart met a wealthy Dutchman, an amateur flutist, who commissioned a set of six quartets for flute and strings, as well as three flute concertos. Mozart needed the money, but he was distracted by a passionate attachment to a young singer, Aloysia Weber. In fact he suggested to his father in a letter that he might marry Aloysia, then go off to Italy with her and spend the rest of his life managing her career. Papa Leopold would have none of that! He ordered Wolfgang to finish the commissions and get on to Paris to make his fortune. In the end Mozart completed only three quartets and two concertos, and even that involved the ruse of adapting some of their material from other compositions, for which he had to accept a reduced payment. The pieces in question have suffered from a

bad press ever since. Yet they are works of considerable charm, gracefully written for the featured instrument.

The *sonata da chiesa* ("church sonata") was a well-established, even somewhat old-fashioned genre in Mozart's day, but seventeen of these works still survive, no doubt played during the church service when some liturgical action was taking place. The C-major sonata, K. 366, was composed in March 1780, just before Mozart left Salzburg for good; it is his last contribution to the genre.

The key of G-minor seemed to have a particular resonance for Mozart, and he chose it for music of a special impassioned character, whether it was in the early symphony, K. 183, the string quintet, K. 516, or the later and incomparably greater symphony No. 40. And, of course, the Piano Quartet, K. 478. With this piece Mozart virtually created the genre of the piano quartet and established it as a useful chamber ensemble (though a dangerous one, since in the hands of a composer with an ear less acute than Mozart's, the piano inevitably tends to overbalance the strings). The publisher Franz Anton Hoffmeister requested three quartets, but when the G-minor quartet was published, it proved much too difficult for amateurs to play, and Hoffmeister decided to cancel the commission. With this quartet Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

Notes by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra.

THE ONE HUNDRED SEVENTY-FIFTH SEASON

JUBILEE CONTINUES

SYMPHONY HALL SERIES

HAYDN *Creation*
October 6 & 8

HANDEL *Messiah*
December 2 & 3

Bach & Sons, Brubeck & Sons
January 26 & 28

BEETHOVEN *Symphony No. 2*
"Emperor" Piano Concerto
February 8 & 11

BACH *B Minor Mass*
March 30 & April 1

HANDEL *Acis and Galatea*
(Mozart orchestration, K. 566)
April 29 & May 4

THE CHAMBER SERIES

A unique series with each concert specifically designed for its particular performance space.

STRAVINSKY *The Soldier's Tale*
Faneuil Hall
October 20

Emma Kirkby
The Consort of Musicke Trio in a program of 17th century English and Italian song.
Jordan Hall
January 14

Music of the Old and New World
Music by Spanish and Mexican composers from the 16th century.
Church of the Advent
February 23

The Venetian Baroque
Music by Merulo, G. Gabrieli and Monteverdi.
Old South Church
April 20

For more information on subscriptions to either of the series call, write or visit the H&H box office at 266-3605, Monday-Friday 10-6, 295 Huntington Avenue, Boston MA 02115. Symphony Hall Series subscriptions (for 3 or all 6 concerts) are \$36-\$117. Chamber Series subscriptions are \$36.

Messiah single tickets go on sale October 22. Single Tickets for all other concerts go on sale three weeks prior to the performance.

Visit the H&H Boutique

Be sure and stop by the Handel & Haydn Society Boutique in the front lobby. Staffed by volunteers, the boutique will have *new* "H&H 175th Jubilee" T-Shirts, Sweatshirts, Aprons, coffee mugs and more!

For your shopping convenience, the boutique will be open before the concert as well as during intermission. Thank you for your support.

*Special Restaurant Offers Available to
H&H Summer Series Subscribers and Single Ticket Buyers*

The following restaurants offer Handel & Haydn Society Summer Series subscribers and single ticket buyers special benefits! Present H&H summer series tickets or ticket stubs to the waiter and receive:

OMNI PARKER HOUSE [®]

60 School Street

Phone: 227-8600

Hours to use discount: 5:30 p.m.–11 p.m.

Benefits: H&H Summer Series ticket holders can receive 20% off their total dinner bill at the hotel's **Parkers** and **Last Hurrah** restaurants.

maison robert

CUISINE FRANÇAISE
OLD CITY HALL
45 SCHOOL STREET, BOSTON



Phone: 227-3370

Hours to use discount: 6 p.m.–7 p.m. in the upstairs formal dining room. 5:30 p.m.–7 p.m. in the casual downstairs dining room.

Benefits: A complimentary glass of wine with Maison Robert's pre-theater fixed price dinner.

Cornucopia

15 West Street

Phone: 338-4600

Hours to use discount: 5:30 p.m.–9:30 p.m.

Benefits: A four course dinner for \$25, specially prepared for H&H Summer Series audiences.

Cafe Marliave

11 Bosworth Street

Phone: 423-6340

Hours to use discount & benefits: Receive a free cocktail with each dinner from 4 p.m.–10 p.m. and receive free special hors d'oeuvres with the purchase of cocktails in the upstairs lounge from 5 p.m.–7 p.m.

****Discounts are good only on the evenings of the summer series: July 18 & 25, and August 1. Single ticket buyers can only use the discounts on the evenings they are ticketed for.**

****The Handel & Haydn Society thanks these fine dining establishments for offering generous benefits to H&H audiences and for helping H&H celebrate our 175th Jubilee Season.**